



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ANALYSIS OF WORKS OF ART

By Petronius Arbiter

OUR STANDARD:

The logical Standard of Art Measurement for a sure evaluation of works of art is based: on rare examples of the highest manifestations of the Six Elements of Art Power.

That is to say: The greatest work of art in the world is that one in which we see manifested:

First: A Subject which is Socially the most beneficent, of interest to the greatest number of people, and the noblest in Conception.

Second: In which the Expression: on the faces of the figures, in the details, and in the work as a whole—expresses profoundly that which the work is supposed to express.

MR. WILLIAM CRARY BROWNELL has lately published a book called "Standards" in which he makes a strong plea for a return to some standard, though he does not say which one. It is an admirable book and appears under the imprint of the Scribners. We announce this in order to spread its gospel.

But query: Was Mr. Brownell driven to write this charming book because of the castigation he has, perhaps, received from the Nine Muses—for having in his "French Art" helped along the rapid evolution of Modernism in art—no doubt without either hoping or expecting to do so? Does he now recoil from the effect of having helped to boost Auguste Rodin into the leadership of the modernistic art party, to be the great prophet of "Liberty in Art"!—which movement, going to excess, has ended in a bewildering and intolerable license in the world of art?

Why talk of "standards" when one is a protagonist of Rodin who spurned all standards that have obtained among all great artists since Pheidias? However, if this book of "Standards" will help to extirpate so-called Modernism and get us back to common sense in art he will have redeemed himself and expiated the fault of having extravagantly praised Rodin at a time when he had not yet disappointed either Brownell and the French people, and at a time when he should have taken the advice of Solon: "Never write the history of a man until he is dead!" For it is certain that he disappointed the French people—and we believe Mr. Brownell also—by going from the natural and rational, as in his "Age of Brass," to the extravagantly style-istic and the artificial, as in his "Balzac" and in his "Earth and Moon" and similar things.

We also have our standard. We print it at the head of this page nearly every month, for the reason that we wish it to sink deep into the consciousness of the American people, because it is of as capital importance for the future of our art as is the Constitution for the future of the American people. We can say this with frankness because it is not our *ipse dixit*. We did not make that standard. It was made by the whole race of great artists who have glorified humanity by their wonderful creations since time began. What we did was to adopt it as

Third: In which the Composition is the most sublime.

Fourth: In which the Drawing of all forms is the most true and effective in rendering Life, above all—Ideal Life.

Fifth: In which the Color is the most varied and rich.

Sixth: In which the surface Technique is the most vigorous, appropriate, and unoffensively individual; the whole work of such a Quality, and so coordinated, as to insure a result, in which a Subject is expressed with the greatest Completeness and Harmony; so as to stir the highest emotions of the largest number of cultured people for the longest period of time.

We consider a work of art great or trivial in ratio of the degree to which it measures up to this standard.

the guide and measuring rod—by which to judge every work of art.

Many artists do not like this table of the law. That is because many artists hate all standards and all rules. Above all they hate every Law that was ever made for the guidance of men both in life and in art. "Liberty in Art!" is their slogan, and nearly all of these haters of this world standard that we have adopted have not sense enough to see that what they mean by "liberty" is in reality license.

It takes no long argument to prove that absolute liberty in life is impossible, as long as there are two people on earth. Only one man if alone on earth can be free; as soon as the second person enters his liberty instantly becomes curtailed, and the more the men that arrive, the more is his liberty interfered with and the more he will have to submit to some abridgment of his liberty or be destroyed. He will soon learn that the majority at stated periods announces how much liberty the race has been able to conquer in order to hand it over to men. This majority also from time to time decides whether or not the liberty of the majority, as well as of the minority, shall be abridged—in the interest of the preservation and perfection of the majority. So, when he finally arrives at full wisdom he will know: that the shortest way to the fullest liberty for the individual is to submit gracefully to the restraints imposed upon all by the normal majority in its efforts to win from nature more and more liberty to be finally shared by all.

Of all the elements of happiness—Liberty, Health and Beauty—the most precious is Liberty. All nature is bent upon achieving it. But nature has decreed that there is more real liberty in obeying the inexorable laws of rational progress than in rebelling against them. The wise know this.

It is true that when we adopted the standard of the heroes of art we gave it our own formula. We did this, not because we wish to educate the artists. That is not our mission. We formulated this standard for the public—because we wish to enlighten

the public as to what is the final standard, the Decalogue—by which a work of art will inevitably be judged. We did this to give the public a Measuring Rod. For this magazine is not conducted in order to hamstring or please the artists; it is principally conducted in the interests of the Public. No, it is only in a round-about way that we are trying to help and lift the artist. For it is certain that by and by the artists will benefit by the public's familiarity with this standard, one that guided Homer, Pheidias and Apelles; also Michelangelo, Leonardo and Shakespeare; Hugo, Rude, Chavannes and their fellow giants of the past. Because then perhaps the Public will demand not only clever or trivial or degenerate and ephemeral art but great and hence enduring art; and the artists will be compelled either to supply this or live outside of and in the outskirts of the Temple. If they do supply this future demand their immortality will be assured. If they do not—oblivion is their lot.

This standard that we have adopted was not constructed by any set of men. It grew in the heart and soul of the race and became manifest as the

great artists of the past, perhaps at the urging of the Cosmic Volition, produced the masterpieces of Truth, Goodness and Beauty which increasingly have enraptured mankind across the ages. Hence the wish to flout this standard amounts to nothing less than self-nullification, while the working in harmony with it is wise, because it is the shortest road to the largest possible worthy Individuality with the far higher condition of Universality. For an individuality is never so great as when crowned by universality of appreciation.

As the Constitution is but a compact formulation of the principles of democracy, born in the womb of time, so our standard is only our formula of the principles of great art that hark back to the infancy of the race. We are its slave as much as the meanest artists are. And the greatest artist will not be able to evade its crushing restraints—if he desires to be a real creator of works that he wishes to be immortal!

Let us therefore apply this august standard to two immortal works, one ancient and one modern.

A MODERN GREAT WORK OF ART

"THE BLIND MAN AND THE PARALYTIC" BY TURCAN

(See opposite page)

THE colossal marble group in the Luxembourg Museum which we reproduce on page 416 is one of the greatest masterpieces of the Nineteenth Century. It was voted a Medal of Honor by the other exhibiting sculptors in the Paris Salon and bought by the State; it is destined to be immortal.

The story it tells is this: An old man, sitting by the wayside, paralyzed and unable to move, saw a vigorous, young but blind man groping along. When the blind man reached him he called upon him to halt and proposed: "Since you are young and strong you shall carry me who cannot walk. I who can see will guide you. Thus both of us will move along faster and safer." The blind man accepted the offer. So this group shows them on their way and at the same time gives the world a lesson in human cooperation.

Here we have a truly Rational work of art—as distinct from the Greek as Shakespeare is distinct from Homer. But like both of those great artists it follows the inexorable laws, the observance of which alone can enable a great man to create an enduring work of art. That is: it is both Impersonal and Personal. It has all the Truth, much of the Goodness and also of Beauty that rational common sense demands in a work of art which is put forward as a candidate for immortality. And yet it has that restrained, modest, delightful touch or flavor of personal craftsmanship which separates it from the craftsmanship of any other modern sculptor. It is that mingling of classic impersonality of truth and modern personality of touch that makes it and makes works like it truly Modern.

No Greek could have done this. He would have modified the details of certain forms—made them still more elegant than Turcan has done. Take for instance the outstretched hands of the two men.

See how rustic are the young man's fingers and how old-mannish the hands of the paralytic. Then observe the way the hair is treated, and other touches, all indicating a way of doing things that is not only modern but Turcan's way. And yet from the ankles up the wonderful living body of the youth is worthy to be placed by the side of the "Ilyssos" of Pheidias himself.

But what makes this group marvelous above all is the unity, the synchronism of the movement of the two bodies—as if they were one body. And none but an experienced sculptor can know how difficult it is to *construct* even one human figure in the clay—that is, put every part of it—head, hands, feet, etc.—in the exact place they should occupy, so as to give the figure life and movement. Rodin bragged about having spent three months sweating blood in modeling one leg of his good but overrated "The Age of Brass," and that is only one figure and only life-size; for to construct a figure life-size is far easier than to construct, with equal exactitude a heroic or colossal one.

But when a sculptor attempts to build with exactitude a group of two figures, the difficulty is immensely increased, even if the two stand merely side by side in a quiet movement. Now when one figure carries another, as in Barrias's great group "The First Funeral" (see page 126 in the November issue) or when one figure carries another on its back, as in this group by Turcan, the problem is still more difficult. How to make it look as if the young man actually carries the old one on his back and to make both figures seem actually to move becomes one of the greatest problems in the history of all sculpture—owing to the fact that no sculptor could have two men pose *together* as represented in this group. Turcan could not simply pose his models and copy them. He had to *imagine* his



"THE BLIND MAN AND THE PARALYTIC"

BY TURCAN

IN THE LUXEMBOURG MUSEUM

(See opposite page)

two figures together—visualize them in his imagination. Therefore the ease of movement and exactitude of construction which he realized in this group of figures larger than life betokens a constructive talent, a power of drawing correctly amounting to positive genius. Beside this group anything that Rodin ever did falls into the second rank.

Notice also the difference between the emaciation of the old man and the vigor of the young fellow, showing the difference between their ages; also observe the suggestions of paralysis in the dangling legs. How wonderfully drawn every detail is! how the forms play hide-and-seek and lose themselves in each other! and then notice the difference between muscle and bone! Then observe the power of expression throughout the group in every muscle, every hand and finger, and even in the spreading of the foot because of the weight it supports, and the expression of the hand of the old man that clings to the neck of the youth. Notice the expression of mingled joy and eagerness on the old man's face as he hopefully steers his bearer by the hand; and then the consummate expression of blindness on the face of the strong, generous youth; also the evidence, not only in the body but in the face of the young man, of the effort he is making to carry the load! It is a prodigious display of intellectual power.

Finally observe that here we have not only an astonishing amount of truth but a rare example of a delicate, restrained, modest amount of Style, *i. e.*, a departure from nature—a mere breath of the poetization of the form, so to speak—one that lifts the whole work from the clumsily and crassly real to the ideal real, as if the sculptor had had Shakespeare's remark in mind when he said:

"To hold, as 't were, the mirror up to nature."

This is reinforced by the fact that nearly the whole group is cut with the chisel alone. In short, as mere craftsmanship, as an example of artistic power, this creation is unique in modern art. Talk about Rodin's "Age of Brass"—it is a second-class *objet d'art*, a mere clock ornament by the side of this colossal work, vibrating with life from the sole of the young man's foot to the top of the old man's

head. And then, though made only as a piece of craftsmanship and never intended as a "didactic sermon," how powerfully it inculcates the lesson of the advantage of mutual help in the world and of the value of individual and even universal co-operation!

The more we grasp the victory of mind over matter in this epic in marble, this epoch-making group—in some respects the highwater mark of French sculpture—above all, when we see time and again the work in the Luxembourg Museum, gradually we are filled with awe at the genius of the man who here wrought in so masterly a fashion. For nothing that any modern sculptor ever made surpasses this work in power and distinction.

The author never did anything else of consequence. He burnt himself out in this one superb creation. But if the choice depended upon only one work Turcan would be entitled to the crown due to the greatest sculptor that France and modern times have produced. As it is, his name will one day be carved on the temple thus: Pheidias—Michelangelo—Turcan.

Here then is a work of art produced under the influences of the Beaux Arts School, which was exhibited at the Salon and there voted the Medal of Honor by the so-called "Institute Sculptors" and by them urged upon the Government as worthy of apotheosis by the state because it was the essence of rational sculpture—that is: such as bears a personal flavor yet makes a universal appeal. And yet the modernistic degenerate critics have the impertinence to call such a work "academic" because it is not vulgarized by some "deformation of the form" or twisted out of shape *à la* Rodin, and this by men who have not vision enough to see that when the works of the latter shall have been forgotten this work by Turcan will be enshrined in the hearts of mankind!

It is such amazing intellectual victories as this group represents, now and then achieved by the children of France, which form the real source for that profound admiration the wise have for that beautiful land and its gifted sons.

AN ANTIQUE GREAT WORK OF ART

"ZEUS," BY AN UNKNOWN ARTIST

(See page 418)

IN the Vatican at Rome is a colossal marble bust of Zeus, the head being double the size of life. It was found at Otricoli and therefore is called the "Jupiter Otricoli." The reproduction we give of this, the finest head of Zeus that has come down to us, makes an impression upon us far less grand than does the head itself in the solemn half-light of the Vatican gallery. No one knows who made it: whether it was once a part of a statue of Zeus, or whether, as some suspect, it was a copy made for a Roman by some Greek sculptor of the head of the chrys-elephantine Zeus at Olympia made by Pheidias and clothed in ivory and gold.

Be that as it may, here we have one of the greatest pieces of sculpture that the antique world has left us. This statement may seem strange to some.

But consider for a moment what the man who made this head set out to do—nothing less than to realize for his fellow-men the head and front of all the gods!

Could there be a nobler subject for an artist than that? or a problem more vast? For remember that the sculptor had not seen any god, therefore he had to express the prevailing idea of a god who was a powerful yet benign father, supreme over all men and other deities—and he succeeded! No sculptor since his time has made a head of God which can be compared to this for majesty and power.

Note how the pyramidal mass imparts an everlasting air to the whole; note the Herculean neck, powerful chin and jaw softened by the beard—both giving a sense of tremendous power; then observe